

MAM LABS CURRICULUM

(Report and Plan)

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LABS CURRICULUM INDICATIVE CONTENT (from website pro-forma)

The Art Incubator is aimed for all **independent theatre makers, be it individual artists or collectives (companies)**, in the field of contemporary movement-based theatre practices (such as physical theatre, mime, improvisational theatre and other forms with a strong relation to the body and movement) and it consist of 3 Labs in three cities: Galway, Rijeka and Targu Mures during 2019.

The Art Incubator is in three parts corresponding to the above mentioned Labs.

1. Galway - Digital Practices

The first session of the Art Incubator will focus on digital practices, both from a business point of view and an artistic point of view.

As part of the Galway Lab, participants will explore the potential of digital technologies and media in their practice, in how they communicate with audiences, and in how they collaborate with other artists.

The lab will offer participants the opportunity to engage critically, conceptually and through hands-on approaches with interactive digital technologies that respond to, and integrate with, the human body. Using both sensor technologies and VR technologies, this lab will explore the implications of this shift from audience-member to participant and opportunities it offers artists to design new types of movement / physical theatre experiences.

Participants will also explore the opportunities digital media offer to extend their audience reach, and the types of experiences they can offer audiences. The concept of the 'remote audience' will be discussed in the context of theatre as a 'live' medium. Digital media experts will offer insights into various aspects of audience development through online media, including blogging, live-streaming (e.g. Facebook Live), and understanding social media analytics.

2. Rijeka - Site Specific and audience outreach

The second session of the Art Incubator will focus on the topic of site-specific theatre and progressive audience outreach practices in theatre, specifically on the topic of public space and urban locations as places for artistic intervention, exploration and work, communicating with citizens and encouraging direct interaction between theatre/performing artists and audiences.

Within artistic element of the Art Incubator in Rijeka public spaces will be explored as site-specific theatre locations, places for artistic interventions, installations, community art works and other possible forms of contemporary theatre and performing arts practices.

In collaboration with expert historian of Rijeka who will lead a study visit on several Rijeka's locations and with the cultural expert on audience development, artists will be developing their projects inside of the frame of specific locations in Rijeka that have a strong meaning for the community either past, present and/or future. This topic of public space(s) is related to Rijeka 2020 programme that encourages progressive audience development practices by proposing vision where "urban areas become spaces where artistic projects are created in collaboration with the local community" and that selects artistic works created and presented within Rijeka 2020 within the matrix that "asks about audiences and inclusion, it encourages performances in unconventional and public spaces...".

3. Targu Mures - Positioning Non-Institutionalised Theatre practices in a Critical Journalistic and Business Context

This Art Incubator Session is dedicated to the topics of communication, business and fundraising skills.

Many times artists find it difficult to talk about their work, which sometimes results in interviews or

performance presentations filled with platitudes. Considering this, it may be difficult for independent theatre-makers or collectives to promote their artistic work, to gain finances and further to market the performance for the audiences.

Therefore the Art Incubator session is dedicated to presenting a multi-perspective approach to talking about the artistic product, considering ways of ‘translating’ the artistic universe into words, using some tools from the area of theatre criticism, journalism or aesthetics.

The Aim of the session is to develop the participants’ skills of communication about their artistic products, promoting their performances on the market and creating a relationship with their potential and existing audience.

At the same time product ‘storytelling’ will be considered from the point of view of many different audiences and assessed from the business and management perspective, accompanied with tips and tricks from cultural management professionals.

RATIONALE BEHIND LABS CURRICULUM

<p>Rationale behind the Labs Curriculum.</p> <p>Include:</p> <ul style="list-style-type: none"> ● The programme outline - How does the programme link to artistic, research, network and fundraising activities of the participants? ● How does the programme complement the existing portfolio ● How is global engagement/internationalism addressed? ● Industry information and employment opportunities / destinations. What connections already exist with employers in this subject area? 	<p>The three Art incubator Labs are proposed as an intensive, physical residency experience for mid-career international professional practitioners who wish to transition to the next stage of their career through a rigorous and structured investigation of their own practise.</p> <p>The Labs are designed to provide their participant artists with an understanding of, and the ability to work within, international performing arts practice. It is designed specifically to respond to and to capitalise on the international nature of the Make a Move Project and its partners.</p> <p>Key to the success of the programme, and intrinsic to the content of the different areas of the Labs, are:</p> <p>a) Selected experienced working international performing artists - selected after international and national calls - wishing to enhance their practice through academic frameworks/contexts and international sharing practice from a range of different performance disciplines and;</p> <p>b) Selected experienced, working international performing artists from across as broad a number of appropriate subject/technique disciplines as possible for example Actors, Directors, Scriptwriters, Dancers, Choreographers, involved in Movement-based Performance and Production.</p> <p>For this reason:</p> <ol style="list-style-type: none"> 1. The Labs curriculum is designed to complement the existing portfolio of the selected artist in that it has a multi and
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interdisciplinary base investigating the new and growing field of international performance practice.

2. The Labs curriculum programmes aim at looking across the world for their individual subject knowledge and academic referencing as each are global subjects in their own right.
3. The Labs curriculum will investigate work that only exists because it has been developed with internationalisation at its conceptual core ie it is not technique/subject driven, it is driven by and/or derived from the deliberate internationalisation of performance work in concept, practice, business and performance.
4. It complements the existing portfolio of the selected artists in providing the opportunity to have a central international focus and reference points.
5. The Labs curriculum is a practice and project based programme focused to expand and explore for the selected participant artists thereon both known and new territories, methodologies and practices in the areas of Artistic Excellence, Business Model (with a focus on Experience Economy and Marketing for Performance), Audience Development, Digital Practices, Site Specific and Journalism. This will enable the participant artists to define and then refine their own personal informed and creative approach to performance and performance making.
6. It will provide opportunity for the participant artists to re-invigorate and/or re-align their own practice.
7. It will be an opportunity for professionals to acquire an academic language and frame of reference for their work.
8. It will provide the knowledge, techniques and academic reference points to explore the move from 'doing' to 'leading'.

LABS CURRICULUM AIMS AND LEARNING OUTCOMES

<p>Labs Aims</p>	<p>To provide the participant artist with</p> <ul style="list-style-type: none"> ● A detailed and complete overview of contemporary entertainment and performing arts creative, business and commercial practice; ● The opportunity to develop their research, analysis, writing and presentation skills according to the each specific lab; ● The deep knowledge and understanding of the entertainment and performing arts industries and specifically for them to reflect upon their own development in a prominent role within the performing arts. ● The deep knowledge and understanding of the digital practice in the creation, production, dissemination of performing arts; ● The deep knowledge and understanding of the journalistic context related to performing arts at a National, European and International level.
<p>Labs Learning Outcomes</p>	<p>After completing the Labs, the participant artist should be able to:</p> <ol style="list-style-type: none"> 1. Analyse, use and manage a complete range of creative issues and practices in contemporary entertainment and performing arts creative practice; 2. Apply innovative and experiential business structures and working practices in the contemporary entertainment and performing arts economies; 3. Apply the independent, analytical and innovative research, analysis, and evaluation.
<p>Final Practical Outcomes according to MAM</p>	<p>At the end of the Labs, there will be the identification of at least 5 new cooperation opportunities in the area of independent, non-institutionalised and movement-based theatre and performing arts.</p>
<p>Relationship of the Rationale, Outcomes and Curriculum with Target Needs and Desk Research</p>	<p>The Rationale, the outcomes and, generally, the curriculum is defined according to the Desk Research (WP1), the inputs and outputs of Barcelona Meeting (WP2) and the identification of the target needs according to a questionnaire delivered and filled by associates during desk research investigation.</p>

	<p>Specifically the questions proposed are:</p> <ol style="list-style-type: none"> 1. What is it that you most expect from an artistic residency? 2. How much of your year have you spent at artistic residencies? 3. What do you understand or define an incubator and/or laboratory? 4. What is an artistic platform? 5. What is a mentor? 6. What formats of a laboratory spaces have been most efficient for generating shared knowledge and innovative practices? 7. What audience profile do you consider to be most interested in your work? 8. What are the networks that are accessible to you? 9. Are you a member of an arts association? 10. What experience do you have with team building and collaborative work? 11. Approximately what percentage of your time do you dedicate to artistic work vs. production work? 12. Have you participated in workshops or training sessions on project conception? 13. Do you have an organism available to you who you can consult? 15. What do you consider to be the most successful showcasing event? <p>The answers have been elaborated as base to conduct the desk research and in curriculum planning.</p>
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LABS CURRICULUM DELIVERING AND LEARNING STRATEGY	
<p>General Delivering and Learning Strategy for the Labs Curriculum</p>	<p>The Labs Curriculum will be delivered through:</p> <ul style="list-style-type: none"> ● A series of focused seminar / discussion groups. ● Use of audio-visual material. ● Debates. ● Q&A. ● Practical work. ● Working groups. <p>Every participant will receive continuous feedback on their activities. Feedback will be: In oral form, discussion group, one-to-one.</p> <p>More specifically the sessions dedicated to Artistic Excellence, Audience and Business - specialised on Experience Marketing and Economy applied to</p>

	<p>Performing Arts and Arts Entrepreneurship -, Site Specific, Digital, and Journalism will have a specific focus on international performance practice from both an organisational and creative perspective.</p> <p>In addition, the core of the labs will dedicated to creative practice and project. This will reinforce the international perspective within performance practice, giving the selected participant artists the opportunity to: develop project, reinforce experience, skills and portfolio; perform, practice and research in an international context; network.</p> <p>All these sessions will develop intercultural knowledge and act as a platform to investigate and present work based on intercultural collaboration.</p>
<p>Experiential and Practice-based Strategy (Proposal for Labs Curriculum)</p>	<p>Considering the requirement of “middle career artist”, the target needs, and the selected participants, curriculum will use strong and recognised model of teaching,that will avoid frontal lectures or classes. Specifically to conventional teaching, it is preferable to adopt experiential learning or learning through practice (as, e.g., there is practice-lead or practice-based research).</p> <p>According to Kolb, experiential model suggests a process in four stages:</p> <ul style="list-style-type: none"> ● active experimentation; ● concrete experience; ● reflective observation; ● abstract conceptualization. <p>Experiential and Practice-based teaching and learning – for the different focuses of the 3 labs and the 3 areas of interest of MAM (artistic excellence, business and audience) – will have multiple benefits in order to: develop projects; network; establish relations; create a creative and adult laboratory and professional environment; share portfolios, experiences, backgrounds and works at international level with colleagues; enhance team building skills.</p>

TEACHING AND MENTORING STAFF PROFILING FOR LABS CURRICULUM (AKA EXPERTS)

General duties

- Teaching and Mentoring Staff will be assigned following lecturing duties, according to the pedagogical experiential strategies as above mentioned: creative process tutoring and/or supervision; performing arts business and entrepreneurship; audience development, sessions on Digital, site-specific, and journalism, according to the core of each single Lab.
- Teaching and Mentoring Staff will expand and reinforce the scientific and professional profile of the Lab in the area of theatre, performance, digital, site specific, journalism, performing arts, performing arts business and entrepreneurship, audience development, following the objectives of the MAM Project.
- Teaching and Mentoring Staff will offer scientific, teaching, professional and consultancy services.
- The focus in teaching/mentoring corresponds to the vision of MAM Project. Teaching and Mentoring qualities comply with the requirements stipulated in the MAM Project application and in the contents developed in the Desk Research and Mapping (WP1).
- Experience in acquiring and managing research projects is an asset.

General Profile and Requirements

- Potential Teaching and Mentoring Staff will hold a doctorate degree (PhD) in Theatre Studies, Performance or in a related area of research.
- Potential Teaching and Mentoring Staff will have several years of postdoctoral experience or equivalent.
- Alternatively to a PhD, potential Teaching and Mentoring Staff should hold a master degree in Theatre Studies, Performance or in a related area of research and have several years of high international-standard level professional experience in the field of performing arts or equivalent.
- Potential Teaching and Mentoring Staff will have leadership skills.
- Potential Teaching and Mentoring Staff will be quality-oriented, conscientious, creative

	<p>and cooperative.</p> <p>Additionally, performance and theatre experience at high international professional level is an essential requirement. Experience can change according to expertise (experience as a director, consultant, producer, writer, performer etc.)</p>
<p>Considerations on the Figures of the Experts</p>	<p>Fundamental point of the Labs is the participation of selected mid-career artists, after an international call and a three local calls. Due to the specific profile of the participant, as mature professionals and practitioners, it is mandatory that the “Experts” – as teaching/mentoring staff of the Labs – must have an extremely high level of experience and/or academic background and/or professionalism, and a deep knowledge and experience in the field of performing arts.</p> <p>This is due to the rule – as present in most university and HE institutions – that only staff with a superior experience and/or academic education in the field (in this case performing arts) can mentor/teach.</p> <p>For this reason the experience must be:</p> <ul style="list-style-type: none"> • Evident; • Certified; • International. <p>They can be considered proof of the above-mentioned parameters:</p> <ul style="list-style-type: none"> • Being a full professor, associate professor or lecturer in prominent Universities, Academies, Institutes, working in the field of Performing Arts (including Performing Arts and Arts Business, Audience Development etc.) or in a related area. Sample is Erika Fisher-Lichte, Emeritus at the Frei Universitaet in Berlin. • Being a member in Scientific Board of prominent international organizations working in the area of Performing Arts, e.g. ITI, IFTR, EASTAP and others. • Being a member in Scientific Board of prominent performing arts organizations (including journals), such as National Theatres, Opera, National and International Festivals, National Associations. • Working in a leading position in prominent theatre and/or performing arts companies

	<p>related to the area of interest of MAM. Companies must be doubtlessly internationally renowned, e.g. Frantic Assembly, Punchdrunk, Complicité, Teatro de los Sentidos, Societas Raffaello Sanzio, She She Pop, Rimini Protokoll.</p> <ul style="list-style-type: none"> • Being theatre journalists working – also online – for renowned newspapers and magazines at national and international level. • Being internationally renowned scholars, developers of innovative and recognized theories in the field of performing arts and/or authors of seminal books, such as Mike Pearson and <i>Site-specific theatre</i>. • Being a clear and renowned international theatre practitioner of the highest standard, e.g. Romeo Castellucci, Milo Rau and others. <p>All the experts must have a strong portfolio and knowledge of the theatre as art form, as a business, and as an environment, in order to give long-term benefits and resources for the labs, but also in terms of international networking and future facilitations.</p>
<p>Samples of expert profiles as teaching and mentoring staff (indicative samples of excellency in expertise)</p>	<p>Luk Van den Dries (Artistic Excellence – Creative Process) Luk Van den Dries is Full Professor of Theatre Studies at the University of Antwerp (Belgium). His research deals with contemporary theatre, with a focus on postdramatic theatre. He wrote extensively on Jan Fabre, one of the main examples of postdramatic theatre in Flanders. He wrote also on the representation of the body in contemporary theatre and co-edited three books on this topic. Other important research topic is the creative process : the dynamics between director’s notebook and rehearsal process.</p> <p>He was editor of the theatre magazine Etcetera, organiser of the Flemish-Dutch Theatrefestival, president of the jury of the Flemish-Dutch Theatrefestival and president of the Flemish Arts Council. He co-founded the postgraduate academy in theatre Apass and the arts centre for starting theatre artists in Antwerp De Theatermaker. He is co-convener of the working group Les processus de création (International Federation of Theatre Research).</p> <p>His latest bookpublications are Marianne Beauviche, Luk Van den Dries (ed.) Jan Fabre Esthétique du paradoxe (Harmattan, 2013) ; Thomas Crombez, Luk Van den Dries (ed.) Mass Theatre in Interwar Europe (Kadoc, 2014), Luk Van den Dries : Het geopende lichaam. Verzamelde opstellen over Jan Fabre (De Bezige Bij, 2014), Thomas Crombez, Jelle Koopmans, Frank Peeters, Luk Van den Dries, Karel Van Haesebrouck : Theater. Een Westerse geschiedenis. (Lannoo Campus, 2015). Works as a free lance dramaturg for Jan Fabre (Tannhäuser, Requiem für eine Metamorphose, Mount Olympos).</p> <p>Together with Louise Chardon he founded the production house AndWhatBesidesDeath and co-created Ay’n – La Biagnoire du diable (2008) and Sensorama (2009); he was a dramaturg for Fenestra Ovalis (2011), and Vortex (2012).</p>

Daniel Wetzel (Artistic Excellence – Creative Process – Digital – Site Specific – Audience Development)

Daniel Wetzel was born in Constance in 1969, studied Applied Theater Studies in Giessen and now lives in Athens and Berlin. Since 2000 he forms an author and director-team with Helgard Haug and Stefan Kaegi, running under the name Rimini Protokoll. Their projects in duo or trio-constellations as well as solo works cover the fields of theatre, audio play, film and installation.

Central to their work is the further development of the respective art fields to allow for unconventional views on our reality. For example, Haug / Kaegi / Wetzel declared an annual meeting of the Daimler company a theater piece and made their audience temporary shareholders (“Annual Shareholders Meeting“, Berlin 2009) and they staged “100% City“ in more than 25 cities around the world with 100 local inhabitants statistically representing their city. In Berlin and Dresden they developed interactive Stasi-audio plays (“50 kilometers of files“, 2011 or “10 kilometers of files“, 2013). Since the 90s their work with “experts of the everyday life“ is described as groundbreaking and leading the path to new forms of documentary theater.

Their work “Shooting Bourbaki (2003) was awarded the NRW-Impulse-Prize, “Deadline“ (2004), “Wallenstein - a documentary-play“ (2006) and “Situation Rooms“ (2013) were invited to the Berliner Theatertreffen. The Mülheimer Dramatikerpreis awarded “Karl Marx: Capital, Volume One“ (2007) both with the audience award as well as the award for dramaturgy, “Quality Control“ (2014) also won the audience award.

Further awards for Rimini Protokoll: German Theater Award Der Faust (2007), European Theater Award in the category New Realities (2008), War Blinded Audio Play Prize for “Karl Marx: Capital, Volume One“ (2008), Silver Lion at the 41st Theaterbiennale in Venice (2011), Hörspielpreis der ARD (ARD’s audio drama award) (2014), Hörbuchpreis der ARD (ARD audio book prize) (2015), Swiss Grand Prix Theater / Hans-Reinhardt-Ring (2015).

Tomi Janežič (Artistic Excellence – Creative Process)

Tomi Janežič is a theatre director, professor at the Academy for Theatre, Radio, Film, and Television (AGRFT) in Ljubljana. He is also one of the founders and the artistic director of the Studio for Research on the Art of Acting which runs its activities mostly at Krušče Workcenter for Artistic Research, Creation, Residency and Education. Tomi Janežič worked in most of the former Yugoslav countries. Janežič has directed or lectured in more than a dozen of different countries (from former Yugoslav countries to Bulgaria, Slovakia, Romania, Italy, Norway, Portugal, Russia etc.) His performances have toured on dozens of international festivals around Europe, in Russia, the United States and in the countries of former Yugoslavia (Vienna, Brussels, Rotterdam, Munich, Düsseldorf, Firenze, Budapest, Nitra, Sofia, Piatra Neamt, Timisoara, Sfântu Gheorghe, Moscow, St. Petersburg, New York, Belgrade, Novi Sad, Sarajevo, Zagreb, Rijeka, Dubrovnik, Split, Skopje, Ohrid, Ljubljana etc.). Janežič is a recipient of some dozens of prizes and awards including Borštnik award, four Sterija awards, two MESS Golden Laurel Wreath awards, two Ardalion Awards, two Grand prix Golden Lion awards, Golden Mask, Golden Bird and Judita awards, two dr. Djuro Rošić awards, and other Grand Prix, international critic and audience awards (including BITEF audience award for best performance) and awards for directing. He is also a Visiting professor of University of Novi

Sad (Serbia) at the Academy of Arts (Acting Master Class) and Faculty of Technical Sciences (Art applied to Architecture, Technique and Design). He lectured at the University of Arts in Belgrade (Serbia) within the interdisciplinary doctoral studies program (Space in Dramatic Art and Architecture of the Scenic Space), at the Academy of Arts (Acting) of the University of Osijek (Croatia), the Faculty of Humanistic Studies of the University of Primorska (Slovenia), within the postgraduate programs at the Faculty of Cognitive Sciences and the Faculty of Pedagogy (Psychodrama) of the University of Ljubljana (Slovenia), at Oslo National Academy of Arts (Norway) and Nordic Institute of Stage and Studio - The Arts University College of Oslo (Norway), at Act - Escola de Actores - Lisbon (Portugal), in the frame of Metodi Festival (International Meeting of Acting Methods and Approaches) - Tuscany (Italy) and several other international theatre festivals (BITEF, NITRA, Desire Central Station, TESZT, MIT Fest, FIST, etc.). Janežič has been a speaker at a number of international meetings, seminars and workshops in the field of theatre, acting and psychodrama both in Slovenia and abroad - in recent seasons at the International FEPTO meeting (2010), International Theatre Conference on Dramatic and Post-dramatic Theatre (2009) and International Theatre Conference on Chekhov (2010) in the frame of BITEF festival in Belgrade (Serbia), Directors-Actors Film Workshop - Sofia (Bulgaria) (2010), Festival of Slovenian Drama (2010, 2011), Firenze Psychoanalytic Centre (2015) etc. As a psychodrama psychotherapist he has been directing a permanent psychodrama group since 2010. Janežič was an invited artist at the New European Theatre NET - Moscow (Russia), Theorem Meeting - Festival Avignon (France), Forum Wiener Festwochen - Vienna (Austria), Residence and Reflection Project - Kunstenfestivaldesarts - Brussels (Belgium), Knjizevni susreti Sarajevo - International Meeting of Playwrights and Theatre Artists (Bosnia and Herzegovina), etc.

Mark Evans (Artistic Excellence – Business – Audience Development)

(from his personal webpage at the University of Coventry)
“Mark is currently Associate Dean (Student Experience and Quality and Accreditation) in the Faculty of Arts and Humanities, and since 2012 he has also held a personal chair as Professor of Theatre Training and Education. He trained originally at the École Jacques Lecoq, and with Philippe Gaulier and Monika Pagneux, in Paris. His research interests are in the movement training of actors and performers, the creative use of reflective writing, and creative enterprise education and he welcomes interest from research students in these areas. As well as teaching and researching theatre practice he has over fifteen years’ experience of directing and performing new plays, site-specific performances, and community projects. He is an Associate Editor of the Theatre Dance and Performance Training Journal and has published widely on performer training and the history and development of physical theatre. As Associate Dean he is responsible for ensuring the quality of the student experience, supporting the development of excellent teaching and learning and managing the quality processes within the Faculty. He is an NCEE Enterprise Fellow, and has completed the NCEE International Entrepreneurship Educators Programme and the Oxford University/NCEE Entrepreneurial University Leadership Programme. In 2011 he led the University’s success application for recognition as THE Entrepreneurial University of the Year.

Research:

My research focuses on performer training, in particular in relation to movement and physicality. I have written on the work of Jacques Copeau and Jacques Lecoq, and on the movement training of actors within the UK. I am currently researching time, temporality and training, as well as the wider impact of physical theatre practice within the UK.

Areas of Expertise:

- Actor and performer training
- Historical and contemporary development of mime, physical theatre and movement practice.
- The work of Jacques Lecoq and Jacques Copeau.
- Contemporary physical theatre practice.

Research Interests

Actor and performer training; Movement training for actors; Performance, movement and the body; Physical theatre practice and theory; The work of the French theatre pedagogue Jacques Lecoq; The work of the French theatre director and teacher Jacques Copeau.”

Stefano Consiglio (Business related to Performing Arts, Culture and Culture, and Audience Development)

Stefano Consiglio is Full Professor of Business Organization and Management at the Federico II University of Naples, where he is also Director of the Department of Social Sciences and Director of the MA Programme in Cultural Management. At the same University he is also director of the Laboratory for the Development of Cultural and Creative Industries, a member of the Quality Assurance Office, and a member of the Board of Directors of the Federica Web Learning University Centre. In the field of cultural management, since June 2016, he is the referent of the OBVIA project developed in collaboration with the Archaeological Museum of Naples on the line of action aimed at building collaborations between the museum, cultural associations and local environment by combining strategies of audience development with open innovation approaches. He is the scientific director of the PONO4a2_D Orchestra project - Smart Cities research project, in the field of cultural heritage, performance, and tourism.

His research on the creative and cultural industries and sector focuses on the economical impact of cultural events, such as theatre, festivals and others, in local, national and international environment. Another area of interest is related to the process of creation of cultural enterprises – including theatre companies, festivals and activities – through the support of collaborative and sharing platform (e.g. grassroots activities and crowdfunding).

He has been consultant for theatre and festivals such as NTFI, National Theatre of Naples, etc.

Tino Carreño (Business and Audience interrelation to performing arts)

Tino Carreño is Professor at the University of Barcelona where he teaches Cultural Management with a specific focus on theatre, physical theatre and non-institutionalised companies. He gains a PhD in Cultural Management, a Postgrad in Management and Production of Theatre and Live Performance, a two BAs in Economics (University of Valencia) and in Performing Arts (ESAD). He is a member of the board of the Professional Association of Cultural Managers of Catalonia. He is visiting professor in prominent Performing Arts School such as the Centro de Formacio y Creacion Escenica

Mike Pearson (Site-Specific and Artistic Excellence)

Mike Pearson is Emeritus Professor at the University of Aberystwyth. From Prof. Pearson's personal page:

"1968-71 undergraduate studies – BA Archaeology, University College Cardiff 1971-73 postgraduate studies – MA Education, University College Cardiff. Between 1972 and 1997, I worked as a professional theatre maker with Transitions Trust community arts project (1971-72) and RAT Theatre; and as a co-director of Cardiff Laboratory Theatre (1973-80) and Brith Gof Theatre Company (1981-97). I continue to create theatre as a solo artist; with artist/designer Mike Brookes in Pearson/Brookes; with National Theatre Wales; and with senior performers' group Good News From The Future. I became a lecturer in the Department of Theatre, Film and Television Studies, University College Aberystwyth in 1997. Between 1999-2014, I was Professor of Performance Studies, Department of Theatre, Film and Television Studies, Aberystwyth University. In 2006, I gained a PhD (by publication) on 'Convergences of performance and archaeology' from the University of Wales. In 2009, I became an Honorary Fellow of Falmouth University. Between 2012-14, I was a Leverhulme Major Research Fellow.

My research interests include performance practice particularly devised performance, physical theatre and site-specific work; performance history particularly in documentation and restaging; performance, place and landscape; performance and archaeology; biography, personal narrative and memory in performance; folklore and traditional performance practices; the archaeology of Antarctic exploration. I have a particular interests in practice-based research and in interdisciplinarity. I have collaborated closely with geographers – presenting papers on several occasions and a commissioned performance (Warplands, 2011) at the Royal Geographical Society annual conference – and with archaeologists, particularly Professor Michael Shanks (Stanford University) with whom I shall complete a five-day residency at the Bard Graduate Center in New York in December 2016. I am the author of 5 books: *Marking Time: Performance, archaeology and the city* (Exeter UP 2012); *Mickery Theater: An Imperfect Archaeology* (Amsterdam UP 2011); *Site-Specific Performance* (Palgrave MacMillan 2010); *In Comes I: Performance, Memory and Landscape* (Exeter UP 2006) and co-author s of *Theatre/Archaeology* (Routledge 2001). As a theatre maker, I have worked worldwide – throughout Europe, in South America and in Hong Kong. I have co-directed three recent major theatre productions with National Theatre Wales: *The Persians* (2010); *Coriolanus* (2012) and *Iliad* (2015). I have been a visiting scholar/lecturer at Rutgers, State University of New Jersey (2002); Johannes Goethe University of Frankfurt (2003 and 2006) and Roskilde University, Denmark (2014). My recent keynote addresses have included the *International Federation for Theatre Research* world congress (2014), Harvard University (2014) and the Prague Quadrennial (2014). I was Principal Investigator on *Carrlands: mediated manifestations of site-specific performance in the Ancholme valley, North Lincolnshire* (2006-7) (AHRC Landscape and Environment programme smaller research grant); and Co-Investigator on AHRC funded projects *The snows of yesteryear* (2012-13) and *Challenging Concepts of "Liquid" Place through Performing Practices in Community Contexts* (2011-14). I was a member of the AHRC peer-review panel for Drama, Dance and Performing Arts (2005-7) and of

the AHRC Landscape and Environment programme national steering group (2007-12). I have been on the editorial boards of *Cultural Geographies About Performance* (University of Sydney, Australia); *Performance Matters* (Simon Fraser University, Canada) and the Palgrave Macmillan *Performing Landscapes* series”.

Alvis Hermanis (Artistic Excellence – Creative Process)

Alvis Hermanis (born 27 April 1965 in Riga) is a Latvian actor, theatre director and set designer. Since 1997 he works at the New Riga Theatre. Hermanis was one of the establishers of the theatre in 1992 and since 1997 has worked as the artistic director of the theatre. His style of direction is often associated with postdramatic theatre.

Hermanis was born in Riga and in his early teens he played hockey in Dinamo Riga sports school. He was forced to leave sport at the age of 15 due to health reasons.[citation needed] He obtained his first theatre and stage experience when he attended Riga pantomime studio under Roberts Ligers. From 1981 until 1982 Hermanis attended the Riga Peoples artist studio. He continued his education from 1984 until 1988 in the Theatre department of Latvian State conservatory.

Aside from New Riga Theatre, Hermanis has directed several plays in Austria, Germany, Russia, Switzerland among others. A number of New Riga Theatre plays have toured the whole of Europe. As an actor, he appeared in several movies in late 1980's. For his role in *Fotogrāfija ar sievieti un mežakuili* he received the Best Actor Award at the Lielais Kristaps festival in 1987.

In 2003, Hermanis and his Jaunais Rigas Teatris won the Young Directors Award at the Salzburg Festival with Nikolai Gogols *The Government Inspector*. This unexpected success paved his way for a long lasting career in German speaking theatre, starting in Frankfurt and at the Ruhrtriennale, then in Berlin, Zürich and Vienna. He continuously works at the Burgtheater, Austria's national theatre, where he presented Arthur Schnitzler's *Das weite Land* in 2011 and a new version of Gogol's *The Government Inspector* in 2015.

In 2012 Swiss culture magazine *du* surveyed theatre experts from 20 different countries and included Hermanis on the list of the ten most influential European theatre personalities of the past decade.

Since 2012, Hermanis also directs and creates sets for opera productions – first being invited by the Salzburg Festival to stage Bernd Alois Zimmermann's *Die Soldaten* conducted by Ingo Metzmacher. The following year, again in Salzburg, Hermanis presented Harrison Birtwistle's opera *Gawain*.

In 2014 he was responsible for a production of *Il trovatore* with Anna Netrebko, Marie-Nicole Lemieux, Francesco Meli and Plácido Domingo. Hermanis transformed the Great Festival Hall into a gigantic museum with moving walls and the singers into museum custodians and personalities from the paintings shown.

SYLLABUS AND TIMETABLE	
Galway	TBC by Galway Lab Organizers
Rijeka	TBC by Rijeka Lab Organizers
Targu Mures	TBC by Targu Mures Lab Organizers.

BASIC REFERENCES/BOOK LIST FOR LABS CURRICULA

First References are the Desk Research (ppt) and Mapping developed during WP1 of MAM and attached to this Curriculum plan report.

Additional essential bibliography as follow. Considering the inter- and cross-disciplinary of the Labs and the different focuses (artistic excellence, audience and business), it has been preferred to realize one list. Many sources can refer, indeed, to one or more areas.

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